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ing or stewing fruits. They will keep careful records of individual experiments in order to discover reasons for their success or failure in result.

They will make work aprons, sleeve covers, holders and towels for their work. They will originate their own rules for working, for cleanliness, care of materials, and the manner of serving their guests.

Cooking is usually placed in the school curriculum in the seventh and eighth grades, where it is purely a girl's study. It is therefore thought best to explain its introduction as a study for both boys and girls into the lowest primary grades in the Chicago Institute.

The reasons are as follows:

1. The work, under the motive given,

must immediately influence the ideals and habits of life of the children.

2. It appeals to a fundamental and universal interest of children, and therefore arouses their best efforts.

3. It requires balanced activity of mind and body, and therefore is free from the danger of mental overstrain.

4. The personal, sensuous delight or satisfaction of the child in the food is tempered by his consideration of the comfort of his guests and the natural sharing of his pleasure with them.

5. Finally, the work was placed here because both boys and girls should come to understand, in a natural way, the significance of the simple food principles and values which so strongly influence their lives and physical development.

Art

John Duncan

The work of the Art Department will grow out of, and illustrate, the work of the other departments. It is intended at the same time that the products be utilized as far as possible for the decoration and furnishing of schools, and that objects be made for the use of others, e. g., picture books for the grades.

First Year, High School

Science: Study of proportion and structure of human figure and face. Comparison of human with other animal forms. Autumn landscape.

History: Study of primitive ornament. Invention and application of similar patterns. Illustration of primitive occupations: hunting, fishing, shepherding, agriculture. (No excessive demand will be made for exactness of archæological detail.)

Study of Assyrian and Egyptian Art. An effort will be made to penetrate to the meaning of the art of these peoples, and to re-embody the mythology in original designs.

Geography: Rapid sketches bringing out especial points (notes in form and color) will be made upon the field, and larger, more synthetic drawings expressive of the accumulated experience of the student will be executed afterward in the studio.

Second Year

Science: Autumn landscape. Harvesting of fruit and grain.

History: Study of Roman architecture and ornament. Illustration of scenes from Roman history.

Geography: Study of cloud forms.

Third Year

Science: Autumn landscape. Vegetable and animal life will be painted with a view to the building up a broad conception of the season in the mind of the student.

History: Study of Christian art, Gothic architecture, sculpture, illumination, and the applied arts. Original drawings, paintings, and models

of persons and scenes from the Bible story, inspired by Gothic art.

Geography: Study of rock formations.

Fourth Year

Science: Pictures of autumn—landscape and figures.

History: Study of modern art movements. Illustration of the history of the times.

Geography: Representations of racial types in their relation to geographical conditions.

Pedagogic School

The students will go over the ground covered by the grades during this month, doing the work more thoroughly and carrying it further. (See syllabus of grades.)

Speech, Oral Reading, and Dramatic Art

Martha Fleming

The value of knowledge upon any subject is measured by the quality and expansiveness of the emotion aroused. Emotion determines action, and is therefore fundamental in character. In the progress of study there comes a time when the emotion of the individual demands expression, and this spontaneous striving for utterance will invariably take rhythmic form of some kind; it may be in movements of the body, as in children's plays, in the dance, or in pantomime, or it may be in music or in poetry. Each mode of expression has its own particular reactive function: color is realized by painting, form by the plastic arts, complete synthesis by writing. Dramatic art focuses the experiences gained in all the other arts, and combines them into one supreme act. This act necessitates the rapid gathering together of all the experiences and the holding of them in form for a comparatively short period of time. The product is evanescent, and the action therefore correspondingly intense. The picture, the statue, the poem persists, while the product of dramatic art has no enduring quality except as it reacts to develop human character.

It is a mode of expression common in its broader forms to primitive man and to

the primitive individual, and in its more complex subtle forms to the most highly organized and fully developed peoples. The child puts himself into certain outside conditions for the purpose of getting certain inside experiences. The dramatic impulse leads him to study the wind, the trees, the life about him, and all the shifting phenomena of nature, by putting himself in their places. He loves to act out in his own person his thoughts about them.

The children themselves demand this mode of expression, and they will be encouraged to study nature, history, and language by personations, pantomimes, and plays; and lest these lose spontaneity and become reduced to set fixed forms, the greatest liberty will be given. The teacher will be helper and director. Use will also be made of dances, costuming, song, speech, oratory, and poetry. Literature is to-day the broadest manifestation of the dramatic instinct, and its expression offers the most complete outlet for roused emotion. It performs the same offices, answers the same needs, that the dance did for the primitive peoples.

The poem *How the Leaves Came Down*, which is presented to the First Grade this month, is chosen with reference to its pos-